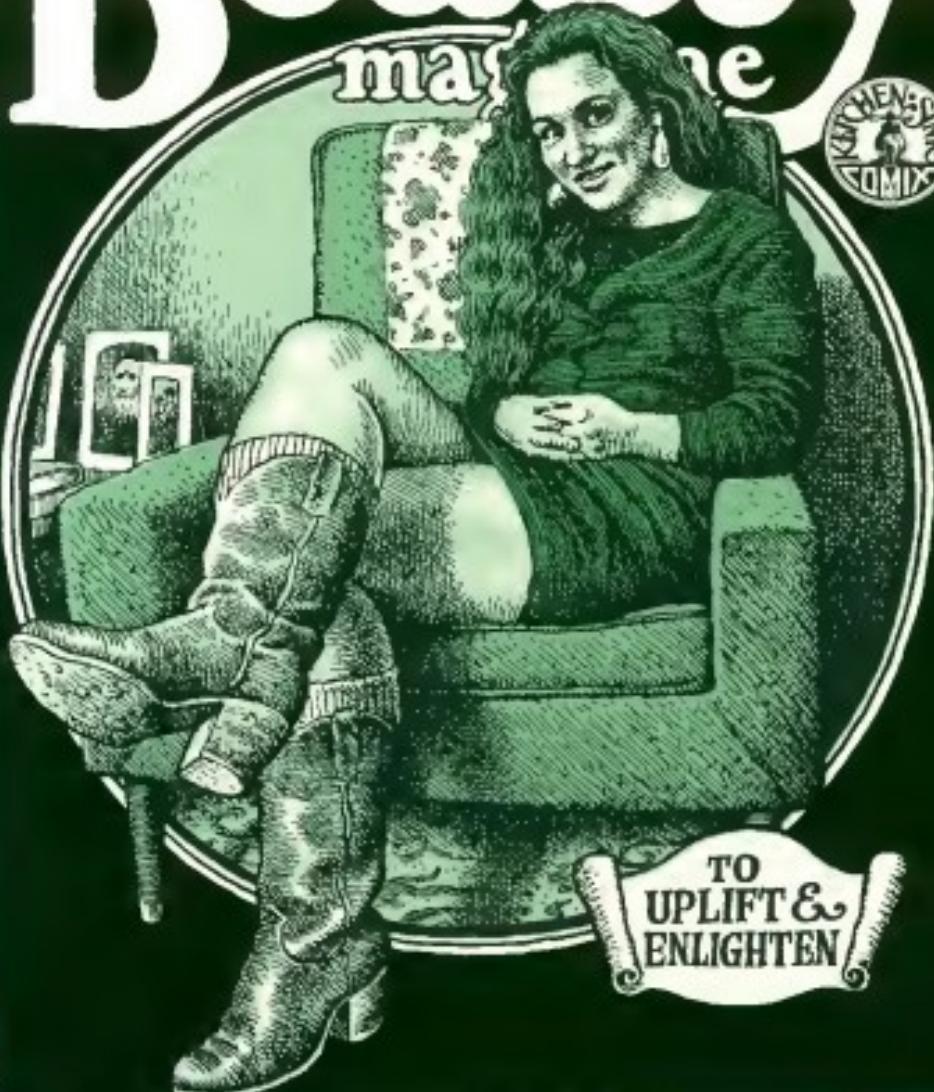
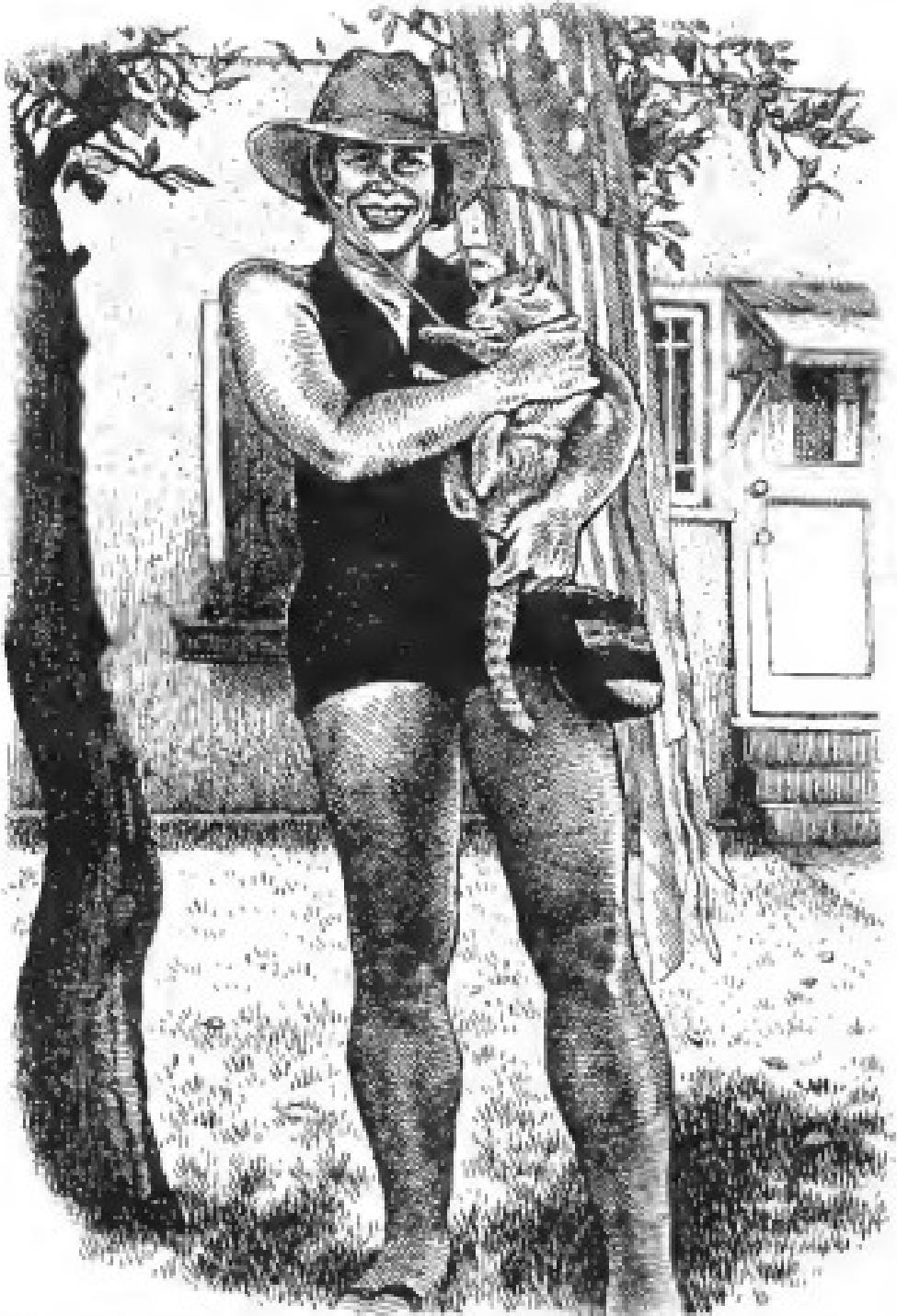


Art & Beauty

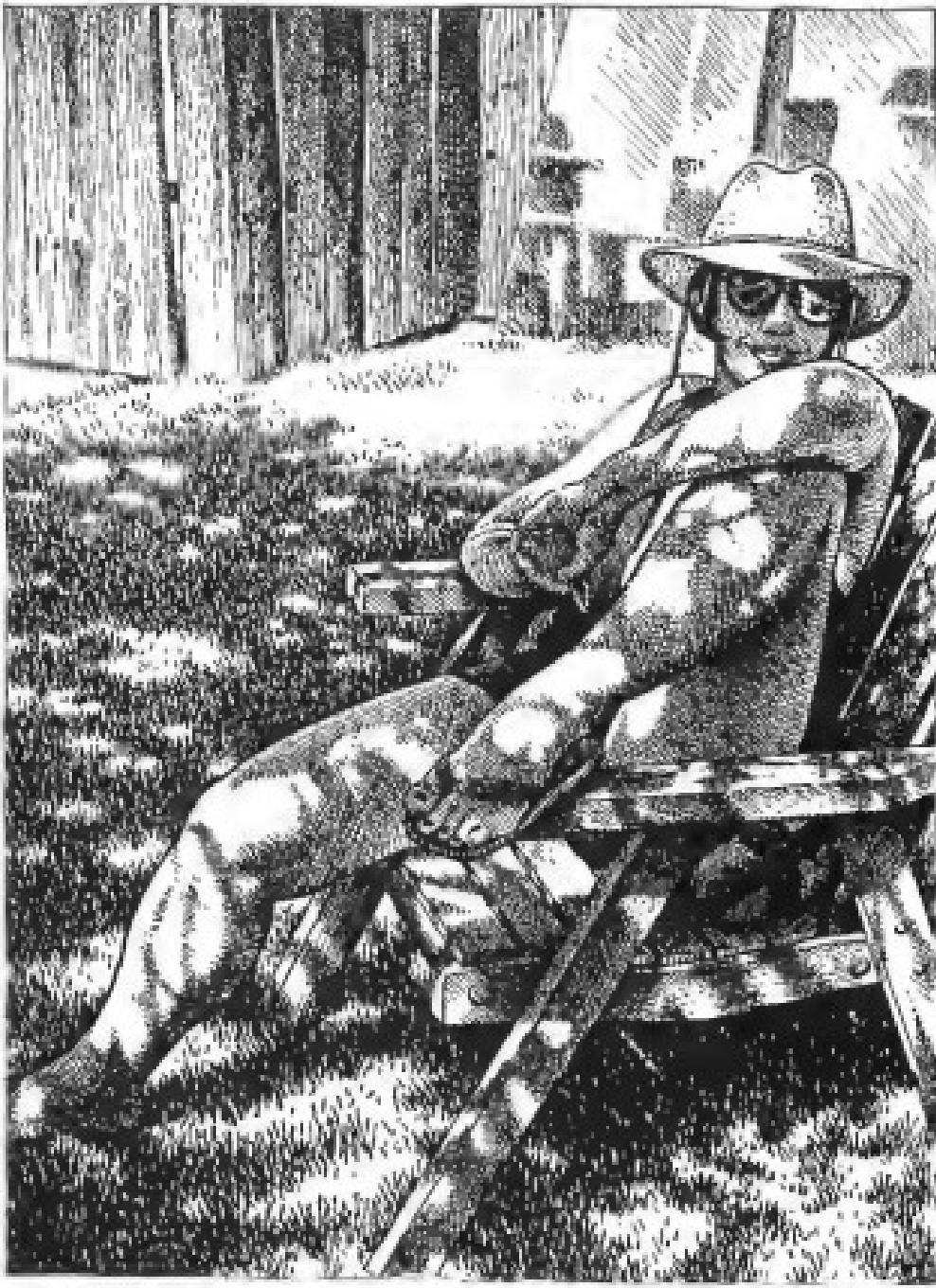
magazine



TO
UPLIFT &
ENLIGHTEN



IN THIS POSE THE SWEEPING CURVES OF OUR MODEL'S LONG, MAGNIFICENT LEGS COMBINED WITH SLEEK SHADOW EFFECTS FORM AN INTRIGUING STUDY REMINISCENT OF THE ANCIENT GREEK GODDESSES.



TAKEN UNDER SPECIFIC CONDITIONS OF LIGHT AND SHADE, THIS STUDY IS A DEMONSTRATION OF THE STRIKING TONAL EFFECTS THAT MAY BE OBTAINED BY CAMERA, PEN OR BRUSH. WHEN BRIGHT SUNLIGHT IS FILTERED THRU LEAFY ROUGHAGE ONTO THE GORGEOUSLY CURVACIOUS LIMBS OF A LOVELY MODEL.

Art & Beauty MAGAZINE



SHE : Don't you think that Postmodernism is an inclusive aesthetic that cultivates the variety of incoherence?

HE : Hey, I love my wife but OH YOU KID!

"ALL MEN ARE IN SOME DEGREE IMPRESSED BY THE FACE OF THE WORLD; SOME MEN EVEN TO DELIGHT. THIS LOVE OF BEAUTY IS TASTE, OTHERS HAVE THE SAME LOVE IN SUCH EXCESS THAT, NOT CONTENT WITH READING, THEY SEEK TO EMBODY IT IN NEW FORMS. THE CREATION OF BEAUTY IS ART."

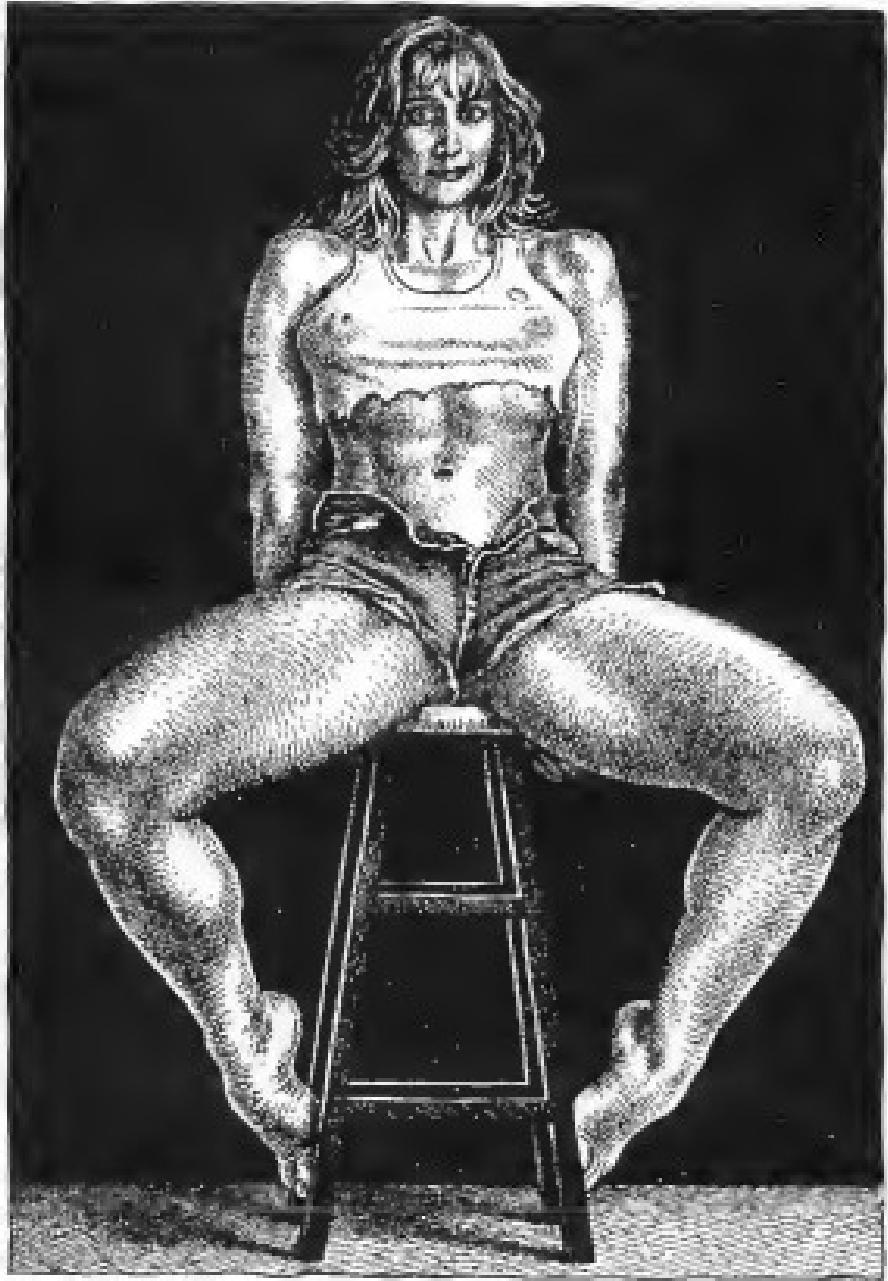
—RALPH WALDO EMERSON

"THE PEOPLE WHO MAKE ART THEIR BUSINESS ARE MOSTLY IMPOSTORS."

—PAOLO PICASSO

"NO ARTIST OF ANY PERMANENT ACHIEVEMENT EVER THINKS OF MONEY ONE BIT MORE THAN IS ABSOLUTELY NECESSARY."

—N.C. WYETH



NOTE THE SEDUCTIVE CONTRAST BETWEEN THE SENSITIVE DOG-LIKE FACIAL EXPRESSION AND THE MAGNIFICENT BOLDNESS OF THE POWERFUL PHYSIQUE. A MORE SPLENDID MODEL COULD NOT BE FOUND BY ANY ARTIST.



THE THREE GRACES — copied from REGNAULT

WARMTH OF SOFTLY MOLDED CONTOURS IS ONE OF THE CHARMS
OF THIS EXQUISITE CLASSIC COMPOSITION OF NUDE FIGURES.

"ABSTRACT ART: A PRODUCT OF THE UNHALTED SOLD BY THE UNPRINCIPLED TO THE UTTERLY BEWILDERED."

— AL CAPP, creator of the popular comic strip "Li'l Abner"

"MINIMAL ART IS MAXIMUM PROFIT."

— ISAMU NOGUCHI, Minimalist sculptor

"ART IS ANYTHING YOU CAN GET AWAY WITH."

— MARSHALL McLUHAN



"SPLENDOR IN THE GRASS" or "CAUGHT NAPPING."

A SENSE OF SERENITY AND NATURAL SIMPLICITY PERVADES THIS SCENE. IN ADDITION, THE ARTIST HAS INFUSED WARMTH AND LIFE INTO HIS FINE PENWORK.

"IT'S THE DUTY OF EVERY WOMAN WHO HAS A GOOD FIGURE TO PRESERVE IT AS LONG AS THEY CAN, AND THEY SHOULD NOT WAIT UNTIL THEY GET FAT, FROWNSY AND FORTY, BUT SHOULD TAKE SYSTEMATIC EXERCISES TO PRESERVE THE SINUOSITY OF THEIR MUSCLES ALL THEIR LIFE."

— RUTHIE STEVENS from an article,
"Why Cabinet?" in
ARTISTS AND MODELS MAGAZINE,
February, 1946

I BELIEVE THAT IF MAY HAPPEN THAT ONE WILL SUCCEED, AND ONE MUST NOT BEGIN TO DESPAIR, EVEN THOUGH DEPRESSED HERE AND THERE; AND EVEN THOUGH ONE SOMETIMES FEELS A KIND OF DECON, THOUGH THINGS GO DIFFERENTLY FROM THE EXPECTED. IT IS NECESSARY TO TAKE HEART AGAIN AND NEW COURAGE, FOR THE GREAT THINGS ARE NOT DONE BY IMPULSE BUT BY A SERIES OF SMALL THINGS BROUGHT TOGETHER. AND GREAT THINGS ARE NOT SOMETHING ACCIDENTAL, BUT MUST CERTAINLY BE WILLED.

— VINCENT VAN GOGH

"THOUGH ONE SHOULD TAKE CARE NOT TO REMAIN IMPRISONED IN THE PERIODS WE HAVE INHERITED, ONE SHOULD NEITHER, FROM LOVE OF PROGRESS, IMAGINE THAT ONE CAN DETACH HIMSELF COMPLETELY FROM THE PAST." — CLAUDE MONET

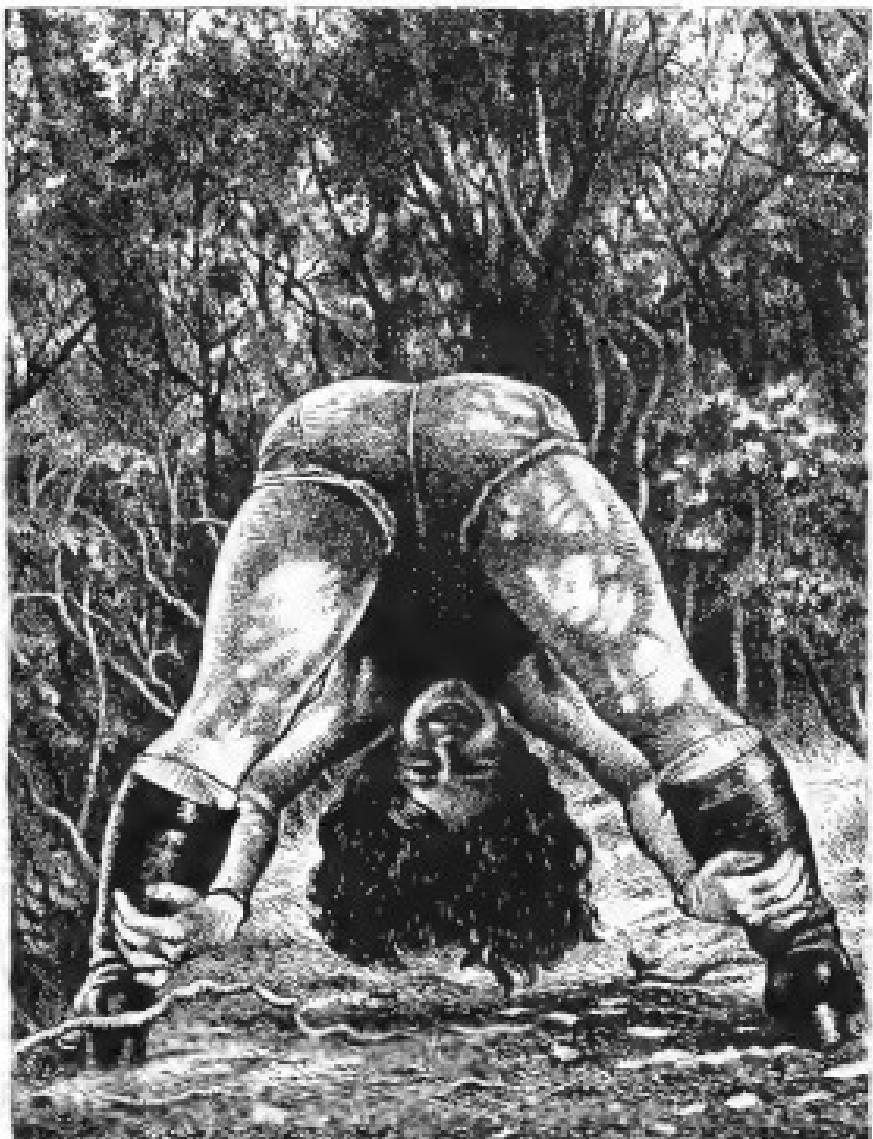
"IT IS EMPATHY WITH THE HUMAN CONDITION AND ARTISTIC FREEDOM THAT UNIQUENESS PRODUCES THE HONORABLE WORK." — JUSTIN GREEN



FULL OF LIVELY ANIMATION, THIS PAINTING SUGGESTS THE ACTIVITY AND JOY OF LIFE WHICH IS ACCREDITED IN MYTHOLOGY TO THE DAUGHTERS OF NEPTUNE. AS A COMPOSITION IT IS UNUSUAL, AND SPLENDIDLY BALANCED.



THE REAL ORIGINALITY AND POWER OF THIS DRAWING ACCENTUATES THE AMERICAN WOMAN'S STRONGLY DEVELOPED APPRECIATION OF PHYSICAL FITNESS.



"PEEK-A-BOO"

THIS STUDY SHOWS A BEAUTIFUL GIRL IN A PROVOCATIVE MOOD, YET IF THE ARTIST IS NOT BRILLIANTLY SKILFUL, SUCH A POSE WILL REVEAL IN NEITHER SYMMETRY NOR GRACE.



HERE IS A SECOND ROSE BY THE PLAYFUL YOUNG LADY SHOWN ON THE PREVIOUS PAGE. HER WELL-ROUNDED FORM DELIGHTS THE EYE IN THIS CHILDISH COSTUME AND ATTITUDE. THE ARTIST'S IMAGINATION IS STIMULATED BY SUCH PICTURES, WHICH GIVE HIM THE HIGH LEVEL OF MOTIVATION REQUIRED FOR HIS NOTICIABLY DETAILED PEN-AND-INK RENDERING TECHNIQUE.

"EVERYTHING WHICH BECOMES CONSCIOUS AS UNITY IS AWARELY TERRIBLY COMPROMISED; WE UNAVOIDABLY LIVE ONLY THE SIMILITUDE OF UNITY. THE PHENOMENON OF THE BODY IS THE STRONGER, CLEARER, MORE PREDICABLE PHENOMENON; PREDICABLE IN TERMS OF METHOD, WITHOUT THIS IN ANY WAY PRECIPITATING IT'S ULTIMATE MEANING."

— FRIEDRICH NIETZSCHE



MANY HUNDREDS OF MODELS HAVE TO BE EXAMINED BY ARTISTS TO FIND ONE WHO POSSESSES AS PERFECT A FIGURE AS THE SUBJECT OF THIS SEATED STUDY. SHE EXALTS AN ELUSIVE CHARM WHICH A PRINCESS OF ROYAL BLOOD MIGHT ENVY.

"WE DON'T HAVE TO DISCUSS MY PICTURES — WE CAN SEE THEM. I BASE EVERYTHING ON THE VISIBLE. I DON'T WANT TO INVENT NEW THEMES AND DON'T WANT TO ARRANGE THEMES AS SALVADOR DALI DOES, FOR EXAMPLE ... JUST DEFIES ALL DEFINITION. YOU ARE AN EMPTY VESSEL FOR A LONG TIME, THEN SOMETHING GROWS THAT YOU DON'T WANT, SOMETHING CREEPS INTO IT THAT YOU ACTUALLY CANNOT DO. THE GOD OF CRIME CREATES IN US. I AM EMPHASITICALLY OPPOSED TO DOGMA IN ART. THE FACT OF THE MATTER IS THAT ART IS NOT A SCIENCE AND IS NOT SUBJECT TO ANY TANGIBLE LAW. THE PAINTER HAS TO WORK WITH THE LIVING PHENOMENON. IT IS HIS TASK TO INFORM THE WORLD AND SHOW PEOPLE THAT THEY CANNOT LIVE ON BREAD ALONE. I AM AGAINST THE PAINTERS 'WITHOUT CRIMES', WHO FIGHT WITH A BROOM, SHOOT AT THE CANVAS WITH A CROSS-BOW AND LET COLORED GRAY RUM DOWN IT..."

— OTTO DIX, 1958

THE ARTIST'S MODEL
HONORING HER OWN
BEAUTY AS REFLECTED
IN THE MIRROR—THAT
SOULFUL, DARK BEAU-
TY WHICH NEV' SINCE
TIME IMMENORIAL
HAVE IDEALIZED.

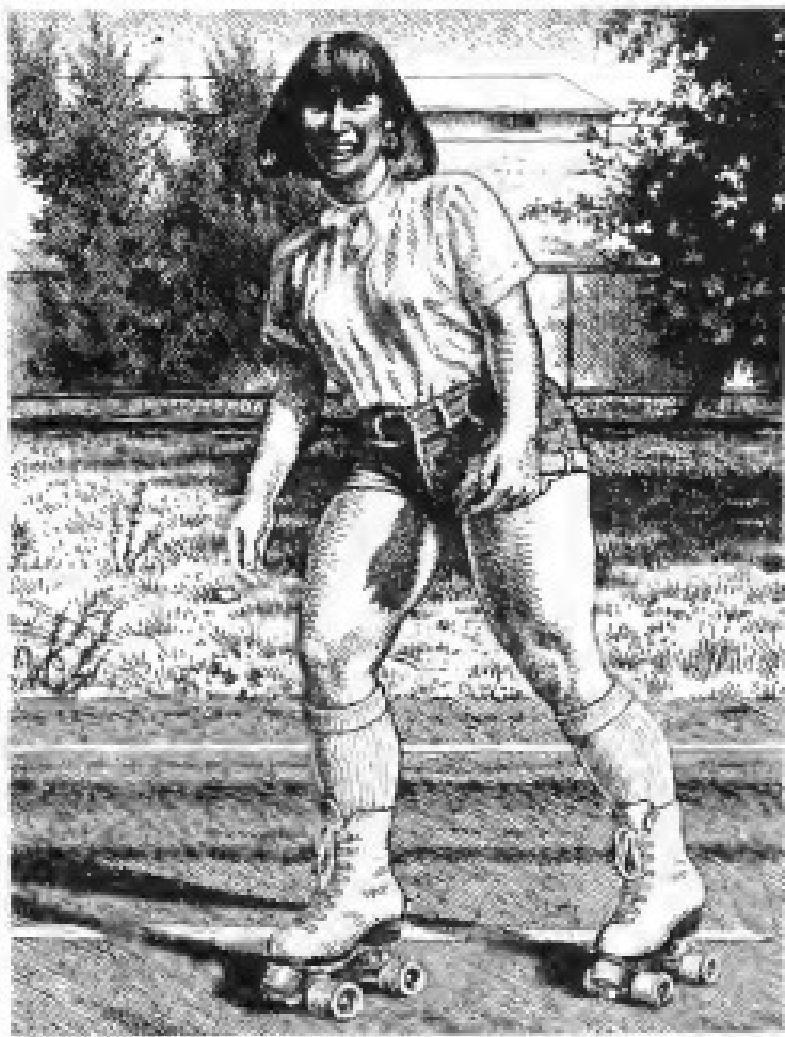


"DO NOT FAIL TO DRAW SOMETHING EVERY DAY, FOR NO MATTER HOW LITTLE IT IS IT
WILL BE WELL WORTHWHILE, AND DO YOU A WORLD OF GOOD."

— CENNINI, 1900

"ART IS A RESULT OF A CREATIVE IMPULSE DERIVED OUT OF A CONSCIOUSNESS OF LIFE!"

— JOHN Sloan



THIS HEALTHY CALIFORNIA GIRL DEVOTES CONSIDERABLE PORTIONS OF HER TIME KEEPING HER BODY PERFECT BY JUBILANT EXERCISES — AND SKATING IS ONE OF HER FAVORITES.

"SKATING OUT TO DO WHAT EUTHERNETICALLY CANNOT BE PERFECTED IS WHAT MAKES ART. THE EFFORT TO DO THE IMPOSSIBLE LEADS TO CREATIVE WORK."

— JOHN SLOAN

"LIKE A CHILD, I PAINT WITH AN ARTLESS SOUL AND THE INSTINCTS OF MY FINGERTIPS."

— PIERRE AUGUSTE RENOIR



This drawing has the vividness and dynamic quality for which the artist is noted. The strong, arresting figures basking in the warmth of the sun are of classical proportions. The artist has caught up the exquisite shadings which a morning sunbeam can create, and beautifully reproduced them.



"**A** DAUGHTER OF THE GODS"—SO A POET MIGHT DESCRIBE THIS BEAUTIFUL, PRECIEUSE-FACED VISION. SHE HAS AN IRRESISTABLE SMILE AND IS SO LOVELY THAT ALL SUCUMB TO HER CHARM.

"**L**OOKING AT PICTURES REQUIRES ACTIVE PARTICIPATION, AND, IN THE EARLY STAGES, A CERTAIN AMOUNT OF DISCIPLINE. ... BUT ON THE WHOLE I HAVE FOUND THAT MY FEELINGS FALL INTO THE SAME PATTERN OF IMPACT, SCRUTINY, RECOLLECTION AND RENEWAL."

— KENNETH CLARK

"**T**HREE ARE NO GREAT ART WITHOUT A GREAT TECHNIQUE BACK OF IT."

— WILLIAM MERRITT CHASE



ONE cannot preface such radiant, thriving fun in the sun... girls possessing figures of such perfection as this cheery model may have been found in ancient Greece, but happily are also not entirely unknown in our own time. A life of proper, physical care and moderation of habits is most certainly conducive to bodily beauty and is sure to benefit the health.



A typical bevy of bouncing beauties at the Crazy Horse Saloon in Paris surround lovely Lova Moor and her husband, Alain Bernardi, owner in happier days before he committed suicide.



TWO FIENDS — ONE IS SHY, THE OTHER, DEVILISH.

"**S**INCE BAD ART HAS A HARMFUL EFFECT ON SOCIETY, IT SHOULD NEVER GO UNCHALLENGED; BUT SINCE THE BAD ARTIST (LIKE THE GOOD ONE) IS AN ARTIST AT ALL ONLY BECAUSE HE CLAIMS HE IS, AND HAS GOT THEM AT LEAST ONE OTHER PERSON TO BELIEVE HIM, HOW IS HE TO BE CHALLENGED? THE ONLY AVAILABLE RULES ARE THOSE OF THE GUNFIGHTER."

— JOHN GARDNER.



GERALDINE GARDNER, NIGHTCLUBS PERFORMER OF THE 1950'S, IN A POSE SHOWING THE BEAUTIFUL LINES OF HER BODY THAT MAKE HER AN IDEAL SUBJECT FOR THE ARTIST'S PEN. THE CAPTION ON THE ORIGINAL PHOTO FROM WHICH THIS DRAWING WAS MADE CLAIMS THAT "HER BEDROOM SPARKLES."



TWO GIRLS, 1945
copied from REGINALD MARSH.

MARSH WAS INSPIRED BY THE SIGHT OF BEAUTIFUL WOMEN IN THE EVERYDAY LIFE OF THE CITY. THERE IS A VIBRANT, SENSUAL QUALITY IN THIS ARTIST'S WORK WHICH HAS NEVER BEEN SURPASSED.

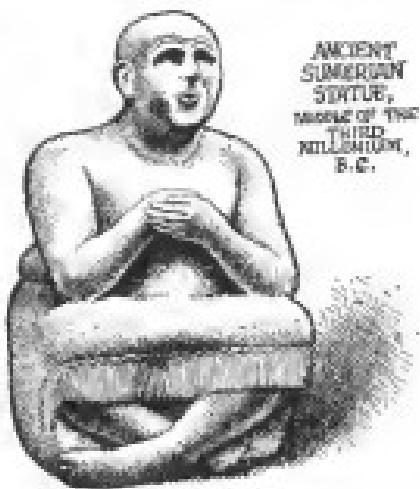
"THE BASIC PROJECT OF ART IS ALWAYS TO MAKE THE WORLD WHOLE AND COMPREHENSIBLE, TO RESTORE IT TO US IN ALL ITS GLORY AND ITS OCCASIONAL NAUGHTINESS, NOT THROUGH ABNEGATION BUT THROUGH FEELING, AND THEN TO CLOSE THE GAP BETWEEN YOU AND EVERYTHING THAT IS NOT YOU, AND IN THIS WAY PASS FROM FEELING TO MEANING. IT'S NOT SOMETHING THAT COMMITTEES CAN DO. IT'S NOT A TASK ACHIEVED BY GROUPS OR BY MOVEMENTS. IT'S DONE BY INDIVIDUALS, EACH PERSON NEIGHBORING IN SOME WAY BETWEEN A SENSE OF HISTORY AND AN EXPERIENCE OF THE WORLD."

— Robert Hughes, "Shock of the New," 1980



"ZENE YOUNGBLOOD'S DANCE MARATHON, 1932

— Copied from REGINALD MANNER



ANCIENT SUMERIAN
STATUE,
NAME OF THE
THIRD
MILLENIUM,
B.C.

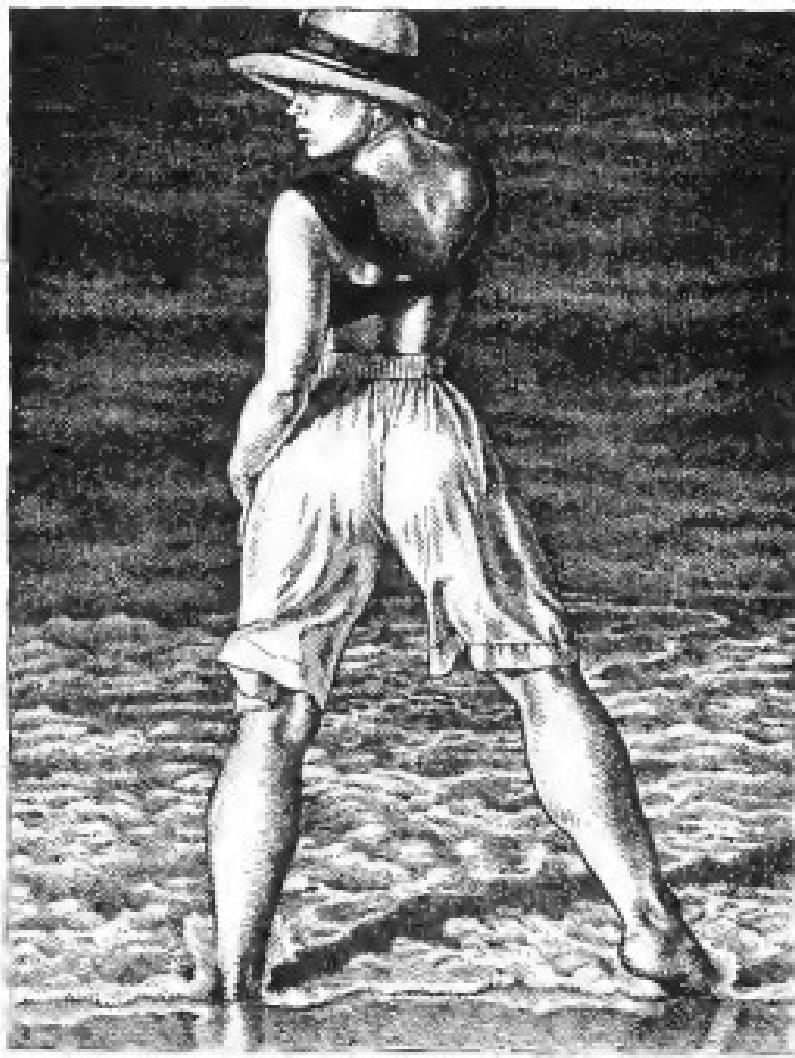
"AN EPOCH CAN ONLY BE RECORDED BY THE ARTISTS OF THAT TIME, THAT IS TO SAY, THE ARTISTS WHO HAVE LIVED THROUGH IT. EACH AGE MUST HAVE ITS OWN ARTISTS TO EXPRESS IT AND TO HERD IT FOR THE FUTURE."

— Gustave Courbet

"CONTENT IS NOT THE SAME THING AS SUBJECT MATTER; IT IS WHAT THE ARTIST DISCOVERS IN HIS SUBJECT. IT IS ITS CONTENT THAT MAKES A WORK OF ART DYNAMIC. IT IS THE CONTENT THAT THE ARTIST TAKES FROM LIFE AND WHICH, THROUGH ITS INTERACTION WITH THE SPECTATOR, RE-COMMUNICATES IT, FLOWS BACK INTO LIFE...."

"THE CONTENT OF A WORK OF ART CANNOT BE SEEN FROM DEFINITE, SPECIFIC, PREDICTABLE EXPERIENCES. THE ARTIST CANNOT AIM AT SUCH QUALITIES DIRECTLY. THEY WILL BE ACHIEVED BY THE MOST PATHOLOGICAL INSIGHT INTO WHAT IT MEANS TO BE A PARTICULAR PERSON IN A PARTICULAR SITUATION."

— John Berger



EXQUISITE GRACE AND SUPPLE ELEGANCE OF FORM LEND AN AIR
DYNAMIC TO THIS MODEL, WHILE ROSE HAS BEEN CAPTURED FOR IMMORTALITY.

"IT'S REALLY ABSURD TO MAKE AN IMAGE, LIKE A HUMAN BEING, WITH PAINT, TODAY,
WHEN YOU THINK ABOUT IT... BUT THEN ALL OF A SUDDEN IT WAS EVEN MORE ABSURD
NOT TO DO IT."

— William de Kooning, 1960

WOODLAND TRAIL IN SPRINGTIME

— — —



Here is a poignant study in contrast between an enchanting scene in nature and a typical modern urban landscape, both drawn by the same artist from life. In one we are given an exquisite sense of serenity, solitude and reflection amid the benevolent boughs of our god-given heritage, while in the other we are made witness to an all-too common place

of man's environment of our time, with its stucco-surfaced apartment buildings, power lines, cars and streets. Ah, how far we've fallen since the days of Adam and Eve!

— — —

RUINAN ENVIRON-
MENT OF OUR TIME,
WITH ITS STUCCO-
SURFACED APART-
MENT BUILDINGS,
POWER LINES, CARS
AND STREETS. AH,
HOW FAR WE'VE
FALLEN SINCE THE
DAYS OF ADAM AND
EVE!

— — —



VIEW OF LOS ANGELES

"THROUGHOUT HISTORY REVOLUTIONS IN ART HAVE TAKEN THE FORM OF A RETURN TO NATURE AS AGAINST EXHAUSTED FORMULAS OF PICTURE-MAKING, OR AN EXCESSIVE ATTACHMENT TO STYLE FOR ITS OWN SAKE. ALL TRUE REVOLUTIONS ARE POPULAR AND ANTI-MEDIARISTIC, AND DEFINITELY POPULAR ART IS ALWAYS REALISTIC."¹

— KENNETH CLARK.



Despite the relentless drive toward illumination of the object in modern art movements, "the female form continued to demand attention."

OR LITTLE ARTICULATED, BUT NOT HIS EXPERIENCE. DURING THE MOMENTS IN WHICH A HUMAN BEING IS AN ARTIST, HE FIRST SHAPES THE BODILY STRUCTURE OF WHAT HE HAS FElt. FOR KNOWING CAN BECOME A MEASURE OUT OF TROUBLE.²

"WHY DO SOME LANDSCAPES, ANECDOTES OR GESTURES 'RING THE BELL'? BECAUSE THEY SUGGEST, IN SOME PARTICULAR MEDIUM, A SIGNIFICANT POEM FOR A RELEVANT TRUTH."³

— RUDOLF ARNHEIM
From "Art and Visual Perception."

"ART IS A PRIESTHOOD WHICH REQUIRES PURE SOULS WHO BELONG TO IT ENTIRELY."⁴

— PAUL CEZANNE

"DON'T DWELL OVER SUCCESS ANY MORE THAN FAILURE. START FRESH EVERY DAY."⁵

— WILLIAM MERRITT CHASE.

"MY STUDIES ARE FAR, FROM WHAT I WOULD WISH. IT IS indeed frighteningly difficult to do something that is complete in every respect. I want to struggle, scrape off, start again, because one can do what one sees and understand... all of which proves that we must think of nothing else. It is through observation and reflection that one makes discoveries!"⁶

— CLAUDE MONET, 1864

"DOES THE ARTIST EXPERIENCE THE WORLD AND LIFE DIFFERENTLY FROM ORDINARY MEN? THERE IS NO GOOD REASON TO THINK SO. TO BE SURE, HE MUST BE DEEPLY CONCERNED WITH—and impressed by-his experiences. He must also have the wisdom to find significance in individual occurrences by understanding them as symbols of universal truths. THESE QUALITIES ARE INDEPENSABLE, BUT THEY ARE NOT LIMITED TO ARTISTS. THE ARTIST'S PRIVILEGE IS THE CAPACITY TO APPREHEND THE NATURE AND MEANING OF AN EXPERIENCE IN THE TERMS OF A GIVEN MEDIUM, AND THIS TO MAKE IT TANGIBLE. THE NON-ARTIST IS LEFT "SPECIOUS" BY THE FEATURS OF HIS SENSITIVE WISDOM. HE CANNOT GIVE THEM REPORTS MATERIAL FORM. HE CAN EXPRESS HIMSELF, MORE



There is considerable dramatic feeling in this picture—the limbs are not posed in conventional or easy attitudes—the nude figure has those beauty and strength, while his face certainly does not lack appeal.

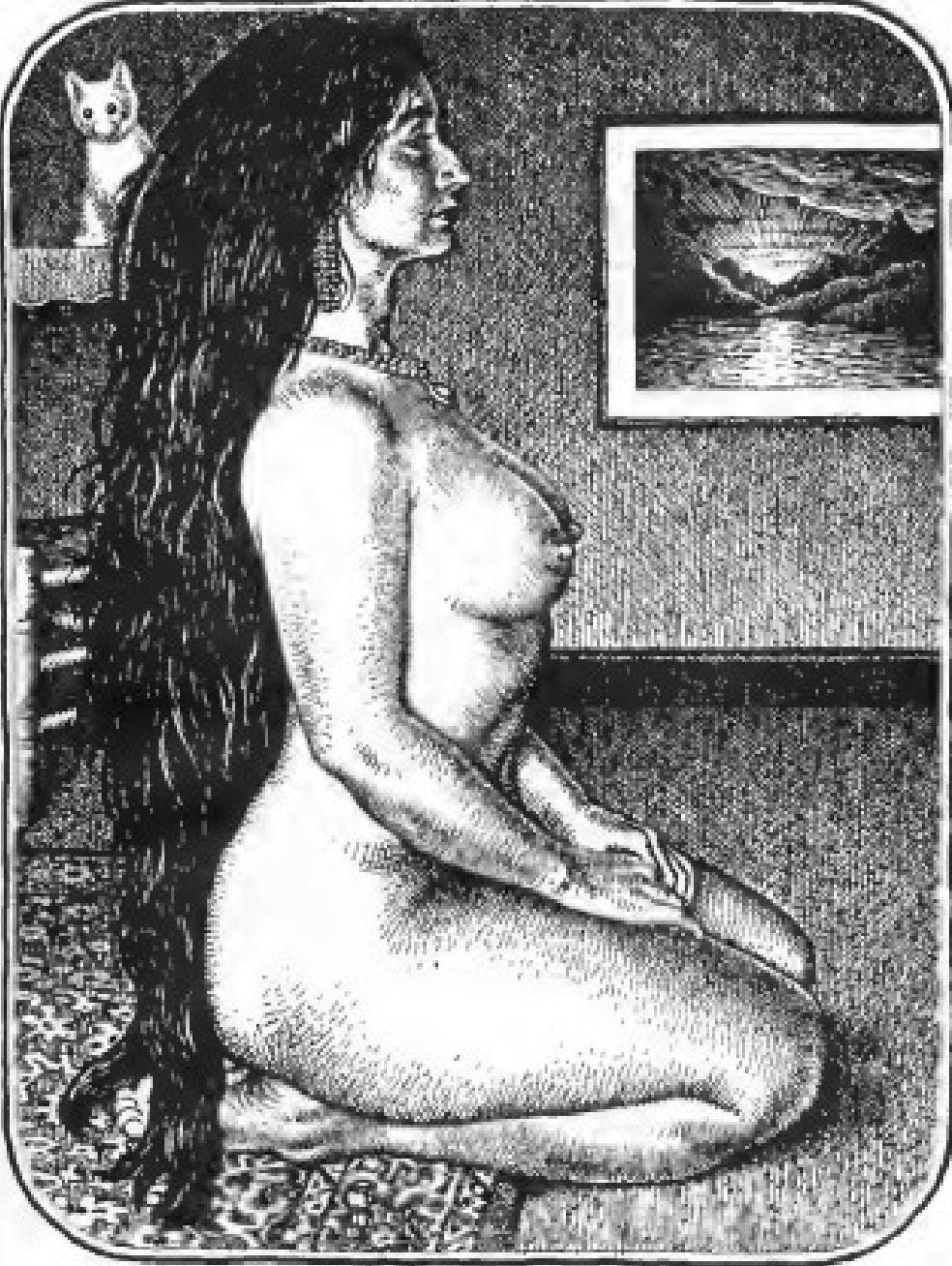
"WHEN ONE FOLLOWS NATURE, ONE OBTAINS EVERYTHING."
— AUGUSTE RODIN

"GENIUS IS ONLY RECOGNIZED IN PEOPLE WHO SUCCEED."
— WILLIAM MERRITT CHASE



SCARF: M&M '75

HERE IS A FACE AND FIGURE DISTINCTLY EUROPEAN IN ITS TYPE — SHE WOULD HAVE BEEN ADORED AS A MODEL BY THE BRAVE ITALIANS. IT IS indeed a privilege to behold such perfection of the female form.



THE SAME SUPERB MODEL AS SHOWN ON THE OPPOSITE PAGE IS HERE SHOWN IN ANOTHER POSE, WHICH DISPLAYS HER MAGNIFICENT LONG BLACK HAIR, IN ADDITION TO HER UNUSUALLY FINE ANATOMICAL CHARACTERISTICS.



Dated from *HAY MAKING (JULY)* after BREUCEL

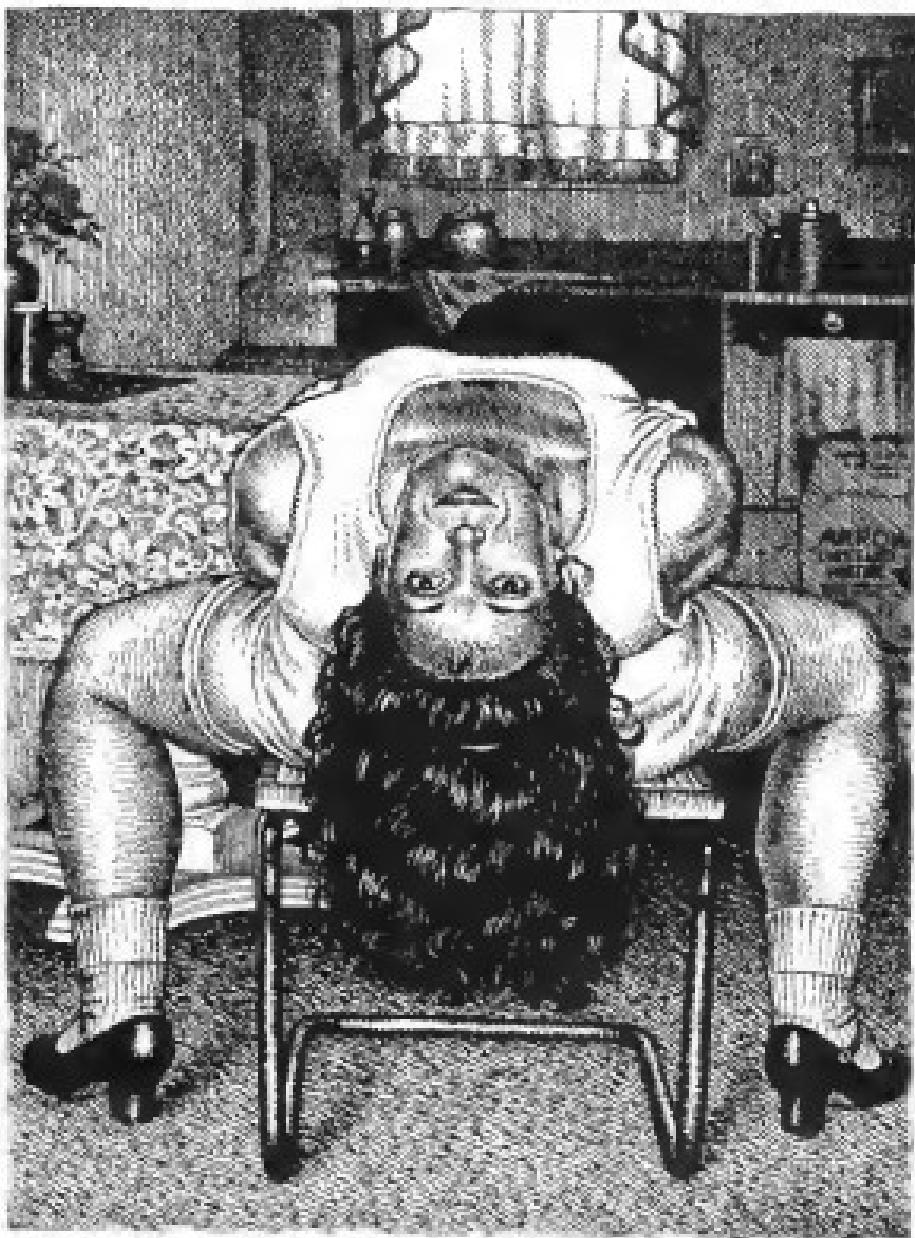
Prolonged contemplation of any picture by the great 15th century Flemish master, proves to be an enriching experience. For instance, a close study of this detail reveals to us much more than just a picture of three peasant women on their way to work in the fields. It is a deep character study of three ages of life. On the left is old age, depicted perhaps resigned, at peace with the world, patient. In the middle is young youth, bright-eyed, hopeful and innocent; and on the right stands middle age, who stands, grimly, straight-faced, with her mind full of care and responsibility, the "triumph of life."



A FINE STUDY OF A FINELY FORMED WOMAN IN HER SPLENDOR — SHE SHOWS TO CARRY WITH HER THE VERY SPIRIT OF NATURE — AND HER STRONG, HEALTHY BODY CERTAINLY REPRESENTS THE HEIGHT OF CLASSIC FEMININE BEAUTY. THE ART STUDENT WILL BE PARTICULARLY INTERESTED IN THE PLAY OF LIGHT AND SHADOW CREATED BY THIS POWERFUL FEMALE FORM STANDING AGAINST A BACKGROUND OF TEXTURED ROCKS.



THE SWEETLY BASHFUL EXPRESSION COMBINED WITH THE WHOLESOME STRENGTH AND SOLIDITY OF THE PHYSIQUE MAKE THIS BEAUTIFUL RURAL AMERICAN WOMAN, TO OUR WAY OF THINKING, A TREAT FOR THE ART STUDENT. THE PICTURE IS DRAWN WITH TRUE PASSION AND VERY REAL DEPTH OF FEELING.



THEY IS INFINITE, NEVER ENDING VARIETY TO THE HUMAN BODY AND THE POSES IN WHICH IT MAY BE PLACED BY THE SKILLED ARTIST. IT IS IN THESE UNUSUAL ANGLES OF THE BODY THAT THE TRUE ARTIST FINDS INSPIRATION FOR THE CREATION OF INNOVATIVE AND EXCITING COMPOSITIONS.

"YOU SHOULD OFTEN AMUSE YOURSELF WHEN YOU TAKE A WALK FOR RECREATION, IN WATCHING AND TAKING NOTES OF THE ATTITUDES AND ACTIONS OF MEN AS THEY TALK AND DISPUTE, OR COME TO BLOWS WITH EACH OTHER... NOTING THESE DOWN IN A LITTLE POCKET-BOOK WHICH YOU OUGHT ALWAYS TO CARRY WITH YOU."

— LEONARDO DA VINCI

"ART SPRINGS FROM HUMANITY AS IT IS, FROM HISTORY, FROM TIME, AND IT IS ALWAYS MORE COMPLEX IN STATEMENT, IF NOT MORE THAN SCIENCE. IT IS FOR OTHER HUMAN BEINGS; I, IT IS COMPASSIONATE OR HUMACING, BUT ALWAYS MORE OR LESS THERAPEUTIC IN INTENTION, AND HIS THERAPY HAS TO APPLY TO A THING FAR TOO COMPLEX (AND INDEED RITUALISTIC) FOR SCIENCE TO CONTROL OR CURE — THE HUMAN MIND."

— JOHN FOWLES, *The Aristos*

"TO BE AT ODDS WITH HIS TIMES — THERE LIES THE HALOIN D'ETRE OF THE ARTIST!"

— ANDRE GIDE

THIS GIANT FEMALE BODYBUILDER PROVES THOSE UNTHINKING PEOPLE WRONG WHO BELIEVE FEMININE BEAUTY CAN NEVER BE HARMONIOUS WITH WELL-DEVELOPED MUSCULARITY.



WITH HER LOVELY GOLDEN HAIR AND TREMENDOUS PHYSICAL PRESENCE SHE BEARS THE VERY INCARNATION OF LIBERATED FEMININE EXUBERANCE AND FIERCE SELF-CONFIDENCE.



"MONEY, THE MEASURE OF [THE ART] MARKET, HAS BECOME THE FOURTH DIMENSION OF ART. ONCE ANCILLARY TO THE APPRECIATION OF ART, PRICE NOW LOGES ITSELF LIKE A REFLEX AT THE CENTER OF OUR AESTHETIC FACULTY. WE CAN NO LONGER THINK ABOUT ART WITHOUT GLARING DOWN THE LONG PERSPECTIVE PRICE TUNNEL WHOSE BRIGHTLY LIT FOREGROUND FEATURES ALL \$22.5 MILLION WORTH OF VINCENT VAN GOGH'S 'TOP GACHET'; WITH THE REST OF HUMAN ARTIFICE RECEIVING BY DEGREES INTO LESS REMINISCENT TWILIGHT."

— JAMES GARDNER,
Culture or Trash? 1991

"IMAGINATION IS MORE IMPORTANT THAN KNOWLEDGE."

— ALBERT EINSTEIN

"WITHOUT UNCEASING PRACTICE NOTHING CAN BE DONE. PRACTICE IS ART! IF YOU LEAVE OFF YOU ARE LOST. THE WHOLE BUSINESS OF MAN IS THE ART. AND ALL THINGS COMMON. NO SECRECY IN ART."

— WILLIAM BLAKE



ANONYMOUS MAN WITH BANDO

IN THIS PICTURE THE QUANTIN CHARACTER, IN HIS RUSTIC SETTING, FORMS A MOST INTRIGUING STUDY.

"A 'MAINSTREAM,' FOR BETTER OR WORSE, UNDENIABLY EXISTS: BETTER, BECAUSE MUTUALLY AND RECIPROCALLY, WHICH FORM THE FOUNDATION OF ALL CIVILIZED INSTITUTIONS, REQUIRE AGREED-UPON MORALS; AND WORSE, BECAUSE A MAINSTREAM CAN BECOME A TYRANNY OF MAJORITY VALUES. ALTERNATIVE VARIETIES CONTINUALLY TRY TO WIN INFLUENCE BY REDEFINING THE MAINSTREAM TO INCLUDE THEM (SOMEONE'S COURSE DID). ARTISTS' CREATIVE STRUGGLE TO RECONCILE THEIR INDIVIDUAL INQUIRATIVE LIFE WITH THEIR SOCIAL EXISTENCE CAN — THROUGH THE ENTHUSIASTIC READING OF VIEWERS — AF-FOOT THE LEVEL ON WHICH OTHERS EXPERIENCE EVENTS."

— JONATHAN FINEBERG, "Art Since 1940" (1993)

"IT IS HARDER TO SEE THAN IT IS TO EXPRESS. THE WHOLE OF ART RESTS IN THE ARTIST'S ABILITY TO SEE WELL AND WHAT IS BEFORE HIM. NOTHING WILL DO BUT THE MOST PRECISE STATEMENT. HE MUST NOT ONLY BEND TECHNIQUE TO HIS WILL, BUT HE MUST INVENT TECHNIQUE THAT WILL FIT HIS NEED."

"IT WOULD BE EASY TO DIVIDE ARTISTS INTO TWO CLASSES: THOSE WHO GROW SO MUCH WITHIN THEMSELVES AS TO MASTER TECHNIQUE BY THE FORCE OF THEIR NEED, AND THOSE WHO ARE MASTERED BY TECHNIQUE AND BECOME STYLISTS."

— ROBERT HENRI
"Art Spirit"

"A WORK OF ART MUST BE BORN OF CONSCIOUS INTENTION AND DELIBERATE STRIVING; AND THE SPONTANEOUS, ALTHOUGH HE MAY NOT IMMEDIATELY AND FULLY UNDERSTAND THE WORK, MUST BE ABLE TO INFER THIS."

"WHEN A PAINTER IS UNPREDICTABLE TO HIS EXPERIENCE IN ORDER TO MEET A CONVENTIONAL DEMAND OF THE PERSON'S TASTE, HIS TALENTS ARE BETRAYED."

"THE FUNCTION OF THE ORIGINAL ARTIST IS TO REINVENT THE TRADITION TO WHICH HE BELONGS."

— JOHN BERGER

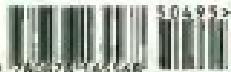


THAT ROGUEISH SMILE...
THOSE DARK EXPRESSIVE
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....ENTRANCING.

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Sir Recife

UNDERGROUND COMIX CLASSIX

Stories:

A collection of mostly stories by Robert Crumb.

Artist:

Robert Crumb 1-20